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# KERAMIC STUDIO

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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.



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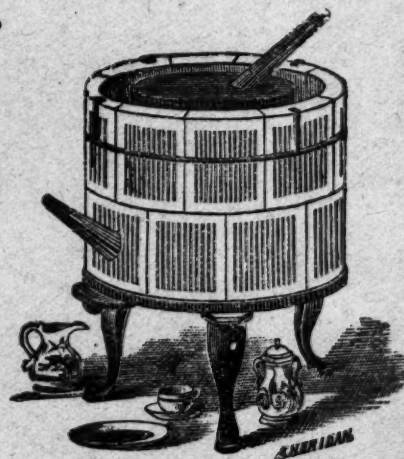
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# KERAMIC STUDIO

A MAGAZINE PUBLISHED MONTHLY  
FOR THE  
DESIGNER.....POTTER.....DECORATOR.....FIRER  
AND CRAFTSMAN

Editor—MRS. ADELAIDE ALSOP-ROBINEAU.

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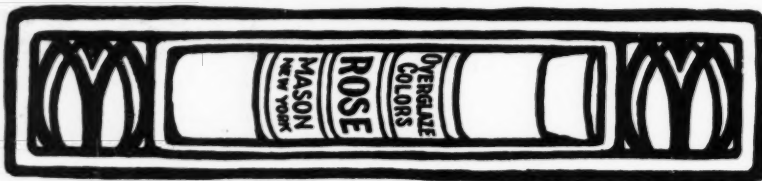
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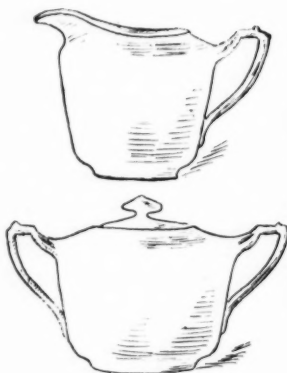
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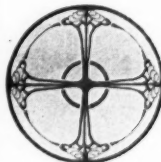
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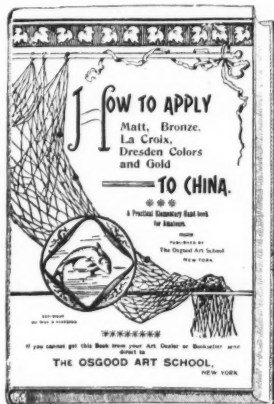
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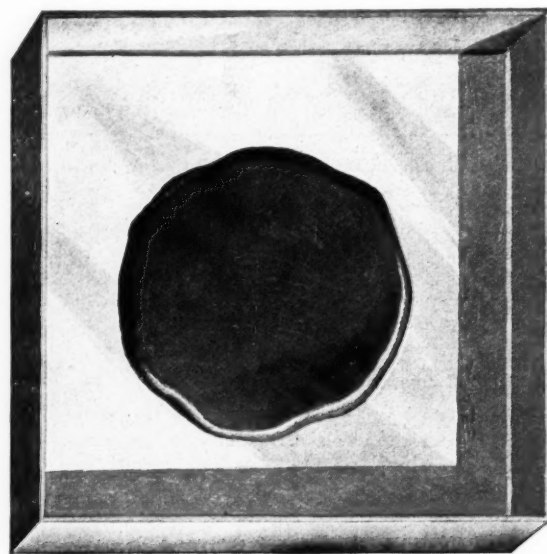
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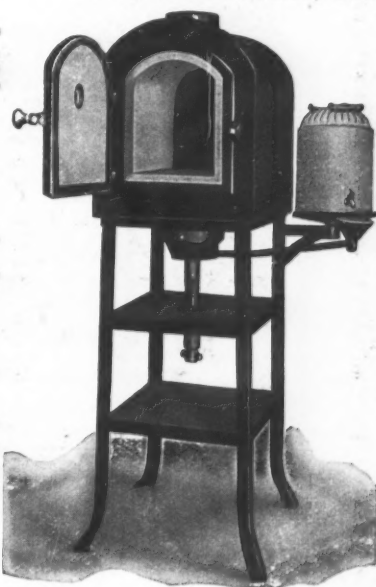
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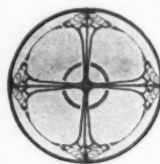
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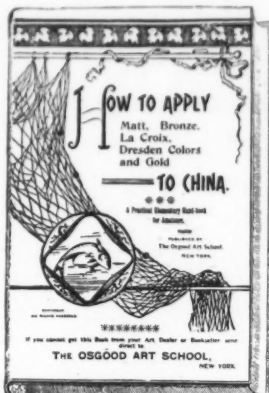
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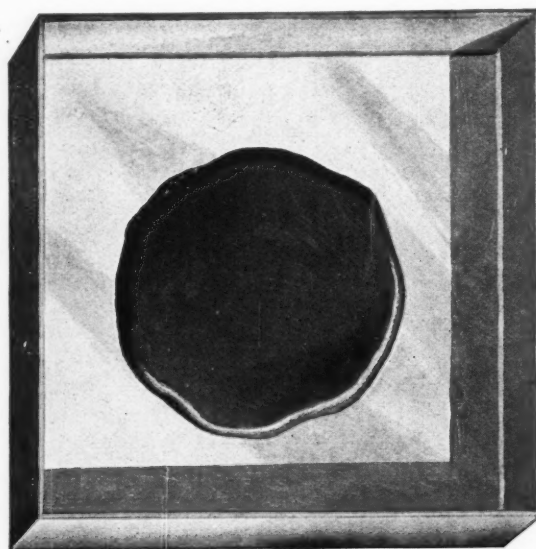


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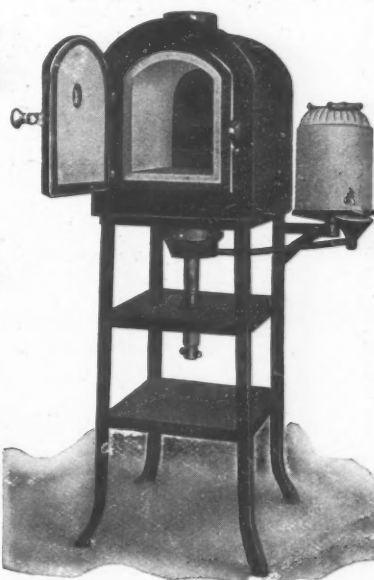
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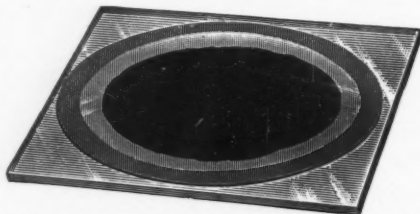
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# KERAMIC STUDIO

Vol. XII. No. 12

SYRACUSE, NEW YORK

April 1911



THE question of disposal of decorated china is a serious one to all ceramic workers. At one time the various societies held annual sales, but since the movement for a higher standard of work, the sales element has been almost eliminated, the exhibition pieces being made so elaborate that the prices have become almost prohibitive. It seems to us that the societies, while commendable in their endeavor for better taste and technique, have remained one-sided. There is no reason why good business management should not be embodied with study in the various clubs and sales arranged to follow exhibits, sales in which less important work can be disposed of for small but still profitable prices; and a jury passing upon articles simply to eliminate articles in bad taste or technique. In many towns members of ceramic clubs have friends with show windows in stores on the important streets. It would not be difficult to arrange for the occupying of the show windows for a week, several times a year, for these small sales exhibits. Shop keepers are always glad of some drawing card in their windows and a little gift from each member in turn, of some dainty piece, would show appreciation of the favor and dispose the owner of the windows to welcome the club whenever it prepares an exhibit. In this way an appreciative public can be formed. Let me call your attention also to the fact that it does not pay for any member of a club to try to push her own wares to the disadvantage of the other members. She may make sales for a time but the hall mark of good club work will be lacking to make a permanent demand. It is better advertisement to have it known that if work comes from "such and such" a club, it must be good, than it is to have it said that "Mrs. Jones sells a lot of things, you know, she caters to the popular taste." People will seek the work of certain clubs when individuals are often forgotten. The simple dainty pieces conventionally or semi-conventionally treated will be found to make not only a more attractive sale, but will give more variety and arouse curiosity, bringing people to examine them, when "the same old roses" would be glanced at from the other side of the street and passed by except by the vulgar bargain hunting few.

Some questions have been asked, as to why the treatments sent with designs are not always used, some designers even feeling hurt because their designs are published with treatments by Miss Bard instead of by the artist. The simple explanation is this—with all the care we can use there is often confusion in the matter of treatments—we have such a large stock. Many treatments are lost, many unmarked, some impracticable, so that it was thought best to have some person go over all treatments monthly and put them in shape; this saves the editor much trouble, but means no reflection on the artist whatever. We would ask, however, in order that we may have as much variety

as possible, that each designer write the name of design and designer plainly on the back of every design with address. Then write a practical treatment signed in the same way so no mistake can be made, and mail to us *at the same time* as the designs; we always follow the treatments sent when possible if we can find them, but it is difficult many times to fit treatments to designs which have no title or designer's name.

By an inadvertance we omitted to call attention last month to the studies and designs from the Eucalyptus or Red Gum of California. We have been for some time gathering material for a California number, but not having yet acquired just what we desired we thought we would have a Eucalyptus number which would be in a way typical of California. The flower is quaint and full of suggestions to the decorator. We have not, however, given up our plan to devote an entire number to that state. That will come later when we have heard from some promised contributors.

The account of the New York Society of Ceramic Arts exhibition will be delayed until the May issue as the Photos and articles were late in arriving, but we will have some twenty illustrations. We give in this issue an attractive chop plate design by Mrs. Anna B. Leonard. The process of reproduction has lost some of the soft blending of the shading, but with Mrs. Leonard's clear directions, the decorator will have no difficulty in securing the proper effect. We are fortunate in having obtained a design by this eminent decorator and feel sure our workers will appreciate it. Next month we give a child's head by Mr. Charles Curran, which we are sure will prove very popular. It is seldom that we have the opportunity of obtaining original figure work that can be rendered upon porcelain. This one is exceptionally attractive and quite different from anything with which our people are familiar. We have a number of new flower studies in preparation for the summer issues. At this date we cannot tell the outcome of our competition for "little things to make" but will try to get some of the prize winners into the May issue. This seems to be a popular contest and we would recommend to our designers this summer the making of studies and designs particularly with this in view for the fall. We have an unusually good lot of material on hand for the summer months and we are expecting some very new features in the autumn.

The Editor of KERAMIC STUDIO, Mrs. Adelaide Alsop Robineau, is for the first time sending an exhibit of her porcelains to Europe. The American Woman's League, of University City, will exhibit at the International Exposition of Turin some of the recent pieces made by Mrs. Robineau, as well as some old ones. One of the most interesting new pieces is a vase with scarab design, the best piece which Mrs. Robineau has produced so far. It will be illustrated with other vases in one of the coming issues of KERAMIC STUDIO.





Polychrome Delft, XVII Century  
The property of the Metropolitan Museum, New York

### THE DECORATION OF RAW TIN GLAZES

*Louis Franchet*

THE progress made in modern ceramics, as a result of chemical and mechanical discoveries, has given us new products, as regards both the composition of bodies and the coloring matters and their use.

Has art progressed in a direct ratio with these technical improvements? I do not think so. True ceramic art, such as was transmitted to us by the marvelous artists of the East, does not exist any more. It has been gradually replaced by industry which aims at quantity rather than quality.

However, it is a mistake to claim that we have no artists capable of executing such fine decorations as have been made in old Persia, or of reproducing the delicate compositions of the Italian Renaissance. We still have clever ceramic artists, but conditions of modern life prevent them from displaying and developing their talent. In our times a ceramic fabrication means an intensive production, and, as the sale must be rapid, it must be done at low prices. Art becomes impossible. On the other hand, ceramists who are true artists and would like to produce fine examples of craftsmanship, find a great difficulty in selling their works which are not understood, the great majority of the public being interested only in low prices.

The result is that most of the so-called art ceramics have nothing artistic but the name which has been given them by fashionable publications, or which they owe to cleverly presented advertisements. Among the many products which are now sold in Europe under the name of "grand feu gres," how many really belong to art? Very few indeed, as even these high fire ceramics must be sold cheap.

In the beginning of the XIX Century the fabrication of porcelain, then new in Europe, gave a blow to the production of stanniferous faiences which, from the XIII to the XVIII Centuries, had been the glory of Spain, Holland, France and Italy. When, at the end of the XIX Century, modern processes of decorating were applied to gres, we seemed to entirely forget the splendid decorations which were formerly obtained by painting over the raw tin glazes.

It is this interesting method of decoration which I will explain to readers of *KERAMIC STUDIO*. I will first give a rapid historical sketch, and then speak of the technical processes.

The Eastern artists of the old time knew the use of an "envelope," that is, the application of a clayey material

over another clay. The object of the white envelope, the most frequently used, was to hide the natural color of the clay which constituted the body of the ceramic piece.

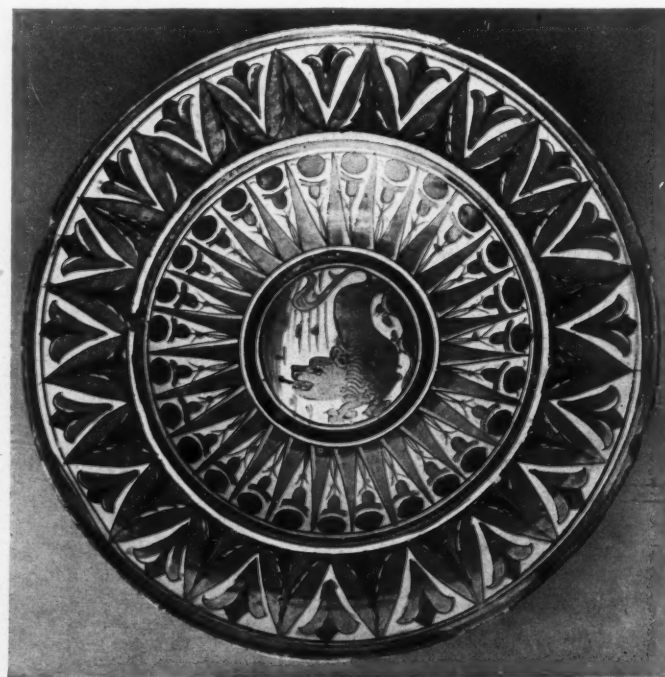
When the Persians discovered, at a very remote date which we do not exactly know, that tin had the property of making glazes opaque, they created the stanniferous glaze which during many centuries was the basis of ceramic decoration.

Tin glazes were introduced into Europe in the VII Century by the Arabs, who founded in Spain the famous factories of Malaga, Manisses, Valencia, Toledo, Morviedro, Barcelona, Muncia, etc., which had their greatest development in the XV and XVI Centuries; in France, the factories of Narbonne and Poitiers (XIV Century). This Arab fabrication, in France as well as in Spain, is mostly known by its faiences with metallic reflections (lustres).

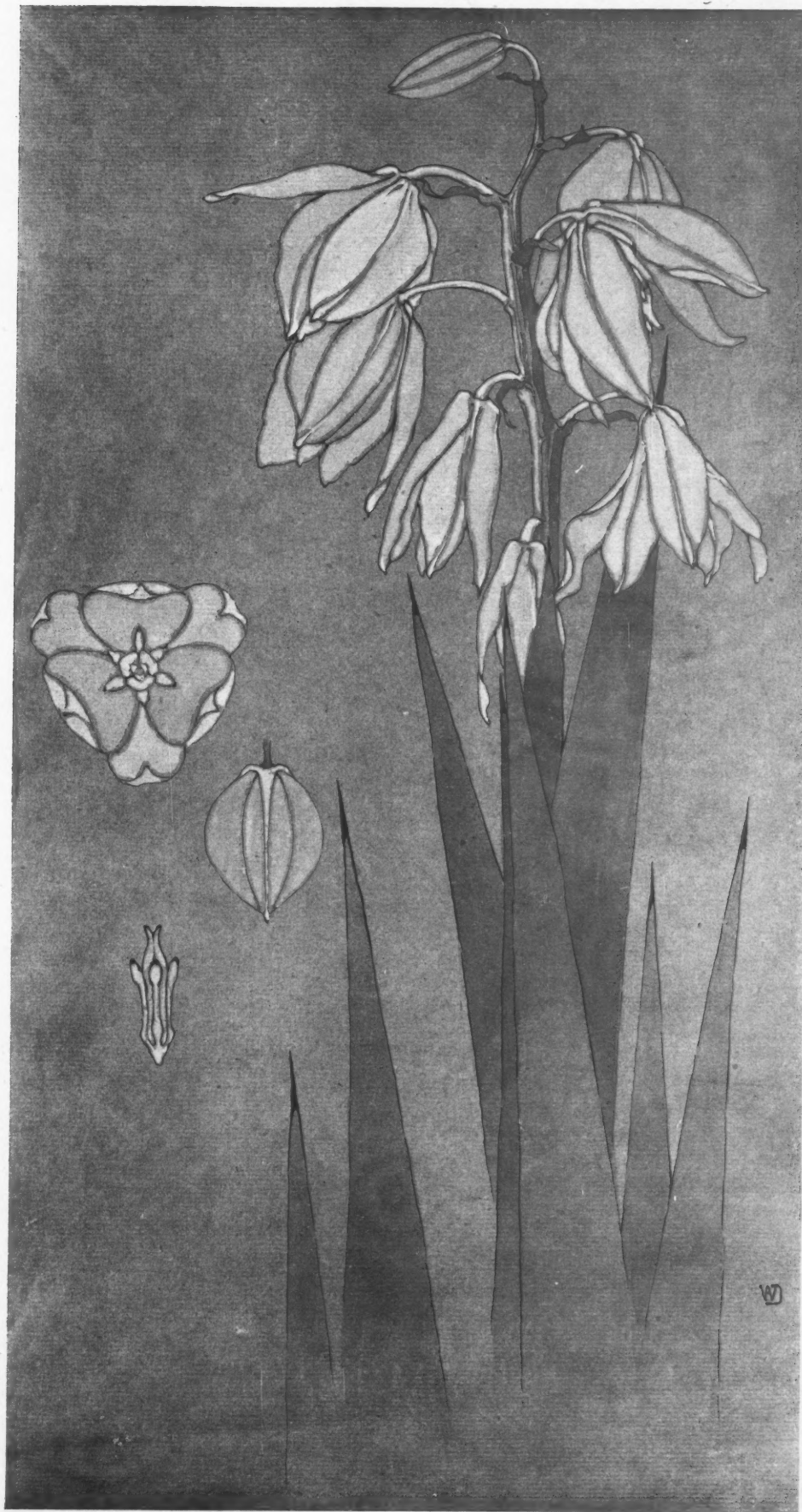
From Spain tin glazes went to Italy, which glories in the products of Gubbio, Deruta, Pesaro, Caffagiolo, Faenza, Castel-Durante, Urbino, etc.

Finally the Italian potters brought their art to France in the first half of the XVI Century, and the famous factories of Rouen, Nevers, Moustiers and others show us that the artists of that great period had a higher conception of ceramic art than we have to-day.

We will now study the colors and processes which were used by these old potters whose masterpieces we admire to-day in our Museums. These processes which are claimed by some to be lost secrets, are little known simply because ceramists affect to neglect or even to despise the knowledge of the chemical constitution of the colors which they use. And I will remark that these great decorators of old owed the splendid handling of colors which we admire in their works to the fact that they knew perfectly their composition. Most of them prepared their own colors. It is true that in this time of intensive production we cannot ask our artists to spare the time for such drudgery, but they ought at least to realize the importance of knowing the constitution of the materials which they use.



Pottery, Italian, 1500-1520—Gubbio Plate  
The property of the Metropolitan Museum, New York



SPANISH DAGGER OR YUCCA—ALICE WILLITS DONALDSON

(Treatment page 256)





Pottery, German-Nuremberg, XVI Century—Faience Jug, Pewter Lid  
The property of the Metropolitan Museum, New York

The decoration *over raw glaze* is, from an artistic standpoint, far superior to the decoration over a fired glaze.

In the decoration over raw, the colors applied over the glaze are not themselves vitrified, as they are infusible at the temperature at which the glaze matures. They owe their brilliant tone to the following phenomenon: when the glaze is vitrified under the action of heat, it becomes partly liquified and the colors penetrate it, superficially, it is true, but sufficiently to be thoroughly incorporated with it. In fact the glaze absorbs the color, but the latter is in such a small quantity that it does not materially affect the fusing point.

In the decoration over raw glaze, color and glaze are then fired simultaneously, in the same firing. That is what is called "grand feu decoration of tin glazes," by opposition to the low fire decoration of which I will speak later on.

This method of grand feu decoration is remarkable because the tones thus obtained have a softness which the vitrifying colors of the low muffle firing never have.

The decoration is technically difficult because the raw glaze being easily scratched or rubbed off, no retouching is possible if a mistake has been made in the design or in the application of colors. This is quite different, as everybody knows, from the decoration over a fired glaze which has a hard, resisting surface.

The beauty of the decoration over raw glaze depends entirely on the quality of the glaze, consequently on its composition and preparation. In this study of the preparation of glazes and colors I will mention first the processes used in the XVI Century, then those which are in use at present.

*White Glaze.*—The opaque tin white glaze is essentially constituted by a silicate of lead and tin. The tin, which makes the glaze opaque, may be introduced in two ways: 1—In the shape of *oxide*. 2—In the shape of *calcine*, which is a combination of lead and tin in variable proportions, the degree of opacity depending on the quantity of tin in the glaze.

It is absolutely necessary to use very pure tins, free from iron, copper, zinc, antimony and arsenic. The best tins in that respect are those which come from Malaisia and which are known under the name of the parts from which

they come—Malacca, Bianca, Detroit—but they are very expensive. Industrial factories generally use the tin from Biliton (Malaisia) which is sufficiently pure and lower in price.

I do not propose to describe here the preparation of tin oxide and calcine, which I have given in my book on "Industrial fabrication of glazes and ceramic colors," especially as these products are easily obtained from dealers.

In the XVI Century Italian ceramists knew the two processes of the preparation of tin oxide and calcine. In some factories the oxide was used and was simply mixed with a flux made of:

Flint.....	72	} fritted
Carbonate of potash....	28	

Then the glaze was made of:

Flux.....	72	} mixed
Tin oxide.....	28	

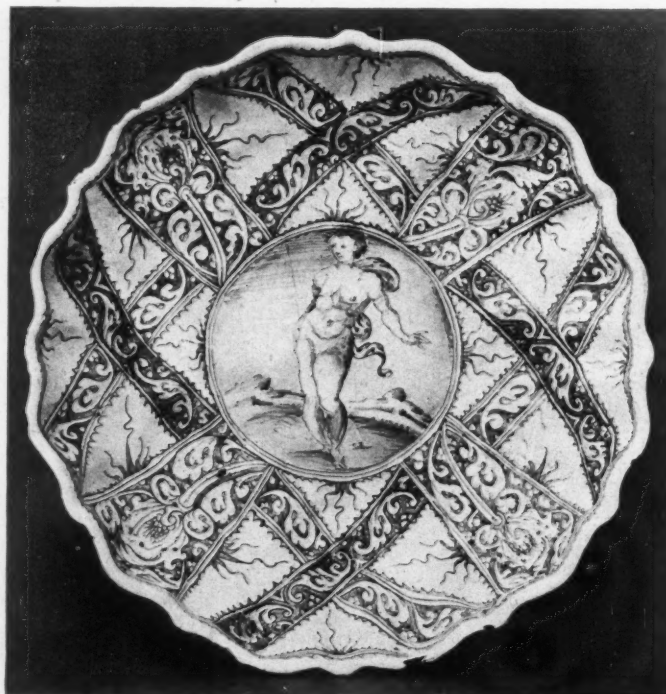
At Urbino, a town famous for its beautiful faïences, the white was made of:

	A	B	C
Flux.....	35	63	27
Flint.....	35	11	27
Tin oxide.....	30	26	46

The B formula is the most fusible, the C formula the least fusible.

In the province of Venice they used mostly a calcine containing from 10 to 26% of tin (metal) and 90 to 74 parts of lead, but this glaze was not as opaque as that used in the province of La Marche, for instance, the calcine of which contained as much as 33% tin. However, in a general way, the white tin glazes of Italy did not contain more than 20% tin.

When in the XVI Century the Italian ceramists brought their art to France the composition of the tin glaze was modified because some of the materials were not the same as those used in Italy. At Nevers, so well known for the beauty of its tin glaze, this glaze was made of:



Pottery Dish, Italian, Venice, XVII Century  
The property of the Metropolitan Museum, New York



BUTTERCUP PLATES—H. B. OVERBECK

(Treatment page 258)





Spain, Alcora, XVIII Century—Plate, Entry of Alexander into Babylon  
The property of the Metropolitan Museum, New York

Sand of Decize.....	50	
Alkaline salts { sulphate of potash.....	13	fritted
{ sulphate of soda.....		
{ carbonate of potash.....		
Calcine made of 17% tin, 83% lead.....	30	
Limaille d'épingles.....	0,252	

Limaille d'épingles was copper scales, the shavings left from the fabrication of pins which were made of copper.

For the first time the sand of Decize appears in the composition of the white glaze. Decize is a place near Nevers, where there is a rich bed of feldspathic sand. The Nevers potters, having no other sand at hand, used it without realizing that it had very remarkable properties. When introduced into a glaze it gives it a kind of elasticity which allows this glaze to fit many different clays without creasing. Since that time this sand has been commonly used for faience glazes.

Here is its chemical constitution which I give in the hope that similar sands may be found in America:

Silica.....	86,12
Alumina.....	8,52
Iron oxide.....	0,12
Lime.....	0,13
Potash.....	2,24
Soda.....	0,22
Water.....	2,60

It then corresponds to a mixture of

Feldspar.....	45
Flint.....	55

I must also explain that limaille d'épingles or copper scales were used in the Nevers glaze to give it a slightly bluish tint, which would make it appear whiter. This would have been the case if the glaze had contained a large quantity of alkaline salts (potash and soda), but in reality, instead of being tinted blue, it was tinted green, a very light tint, but often easily detected. At present we use cobalt oxide instead of copper.

There are two formulas of white tin glaze used to-day. One is based on the feldspathic sand of Decize, the other on flint or quartz sand, as follows:

Feldspathic sand of Decize.....	50
Calcine with 18% tin.....	50
Sea salt.....	3
Carbonate of soda.....	3

Or

Flint.....	50
Calcine with 18% tin.....	50
Sea salt.....	8
Carbonate of soda.....	3

The quantity of sea salt, consequently of soda, is increased in the second formula to obtain the same degree of fusibility as the mixture containing the feldspathic sand. The presence of sea salt (sodium chloride) is necessary to obtain a perfectly white glaze even without any cobalt oxide. This property of sea salt seems to be due to the chlore it contains, although this point has not yet been clearly determined.

The two formulas I have given produce absolutely perfect white glazes and are used in modern industry. They are far superior to the old glazes. They mature at cone 09.\*

The elements constituting these glazes are thoroughly mixed, then fritted. The fused mass is washed and ground to *impalpable* powder. This grinding is a very important operation upon which the successful decoration often depends. Many potters imagine that if a glaze is ground too fine it will crease after firing. This is absolutely wrong, as has been shown by the experiments which I have described in my pamphlet on "The Degree of Fineness which Glazes and Enamels should have."

(TO BE CONTINUED)

\*Some Clays will be easily found which will give a well-fired body at that temperature.

## SPANISH DAGGER

(Page 253)

Alice Willits Donaldson

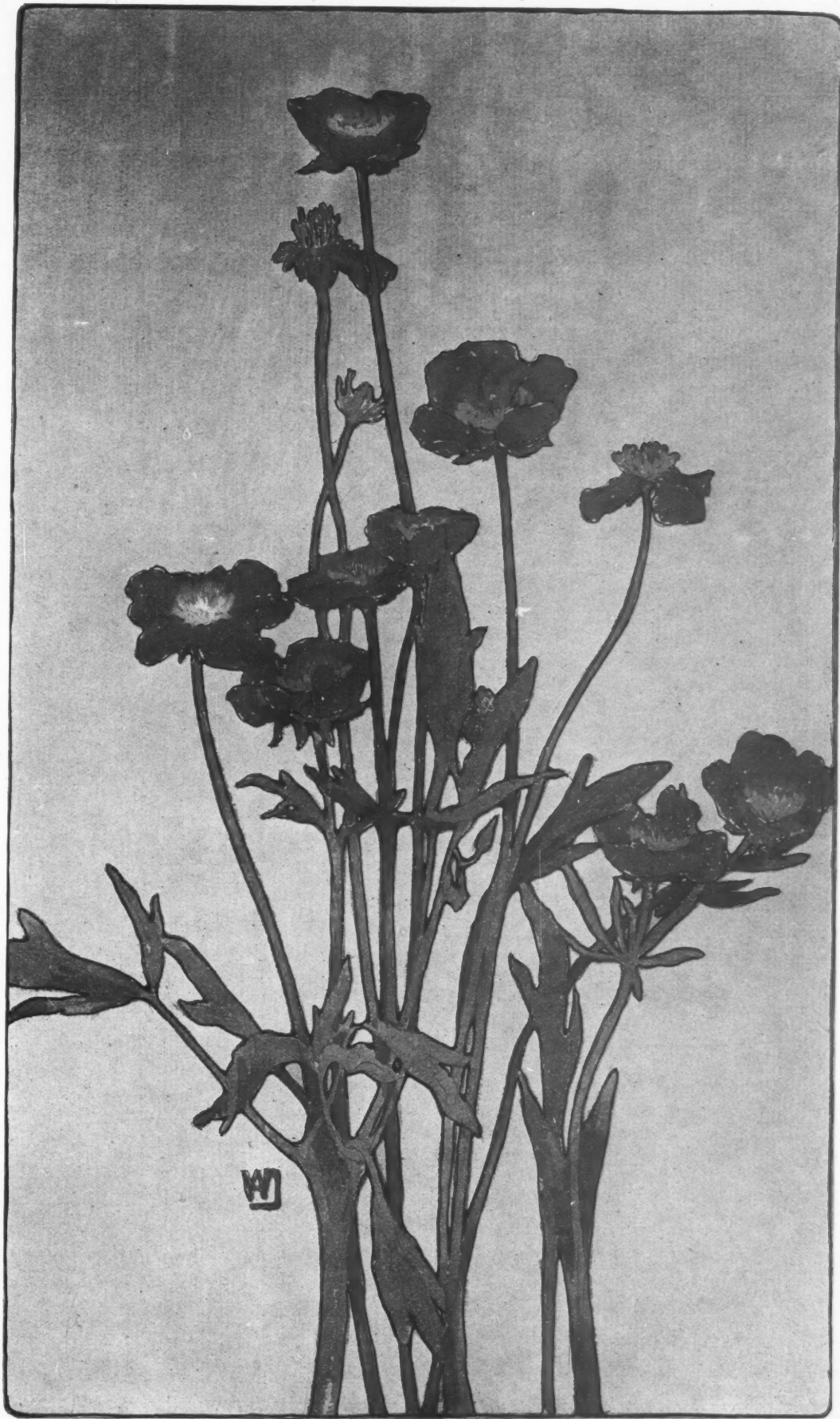
**O**UTLINE design carefully with Black and Violet, then fire.

Second Fire—Paint in blossoms with a delicate Yellow, shaded with Grey for Flesh and Violet. The leaves are Moss Green and Grey for Flesh.

Third Fire—Wash background with Albert Yellow, Yellow Brown and Brown Green. Retouch flowers with same colors used in second fire.



Pair Polychrome Tulip Vases, Delft Holland—XVII Century  
The property of the Metropolitan Museum, New York



BUTTERCUPS—ALICE WILLITS DONALDSON

Treatment by Jessie M. Bard

**P**AINT in flowers with Lemon Yellow, Albert Yellow, Yellow Brown and touches of Blood Red. The leaves are Moss Green and Brown Green.

Second Fire—The background is Yellow Brown, Green, Violet. Touch up leaves and flowers with same coloring used in first fire.



## BUTTERCUP PLATES (Page 255)

*Treatment by Jessie M. Bard*

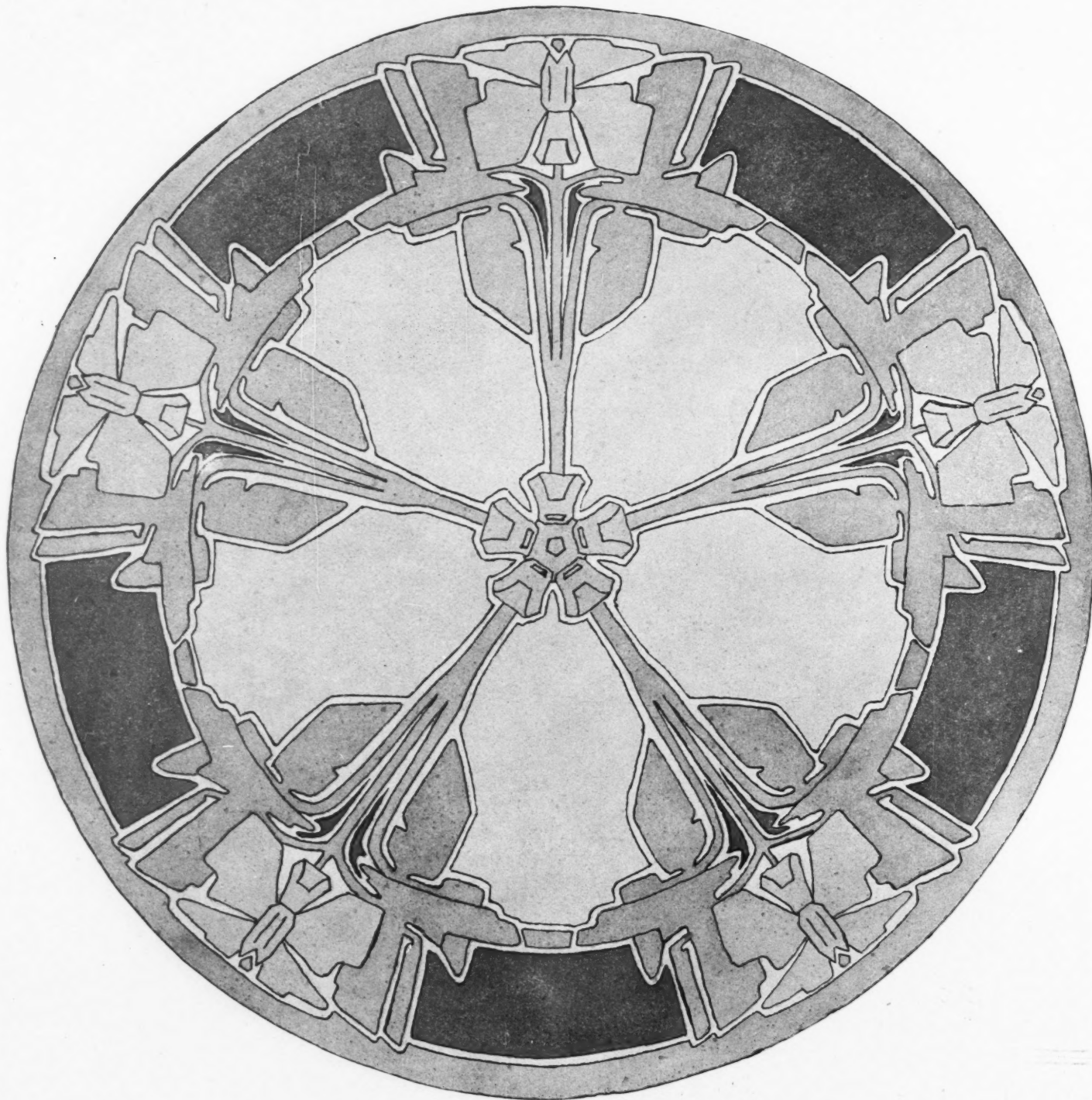
**N**UMBER 1—Outline in Black. Fire. Second fire. —Paint petals of flowers with Yellow Brown three parts, Brown Green one-eighth part. Dark center Yellow Brown. Leaves and outer band Brown Green and a little Moss Green. Background thin wash of Albert Yellow and Pearl Grey.

No. 2—Outline Auburn or Hair Brown and Yellow Brown. Second fire—Flower, all lighter tone a thin wash of Yellow and a little Brown Green. Dark tone Auburn or Hair

Brown two parts, Yellow Brown one part and a little Brown Green. Outer band same as flower. Background Pearl Grey and a little Yellow.

No. 3—Oil all darker grey tones with Fry's special oil and when partly dry dust with one part Grey Yellow, one part Shading Green and three parts Pearl Grey. Oil black spaces and dust with one part Albert Yellow, three parts Ivory Glaze. Clean all edges and fire.

Second fire—Outline with Shading Green and a little Grey for Flesh. Paint in background with two parts Apple Green and one part Pearl Grey.

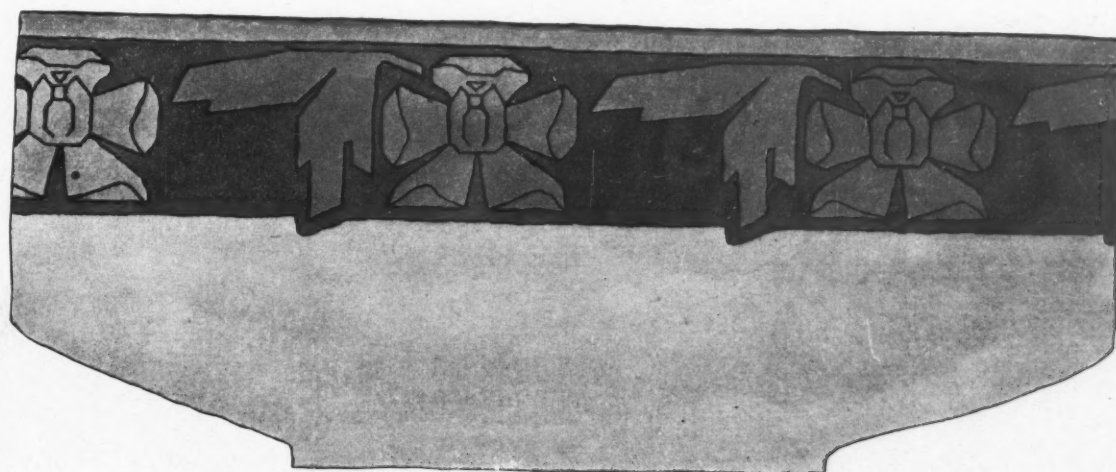


BUTTERCUP BOWL—H. B. OVERBECK

*Treatment by Jessie M. Bard*

**O**UTLINE design in gold. Second Fire—Darkest tone yellow brown lustre, flowers yellow lustre, and leaves, stems and outer band

light green lustre. Background may be left white or if tint is preferred wash Fry's Grey for Flesh and a little Yellow over it.



PITCHER AND BOWL, BUTTERCUPS—H. B. OVERBECK

(Treatment page 266)





DOGWOOD BORDER—RUTH M. RUCK

Treatment by Jessie M. Bard

**O**UTLINES in flower and stems, Gold. Second fire. Center of flowers Yellow Brown Lustre, the grey tones in flowers thin wash of Yellow Lustre. Background Light Green Lustre.

## DOGWOOD

Sarah R. McIntire

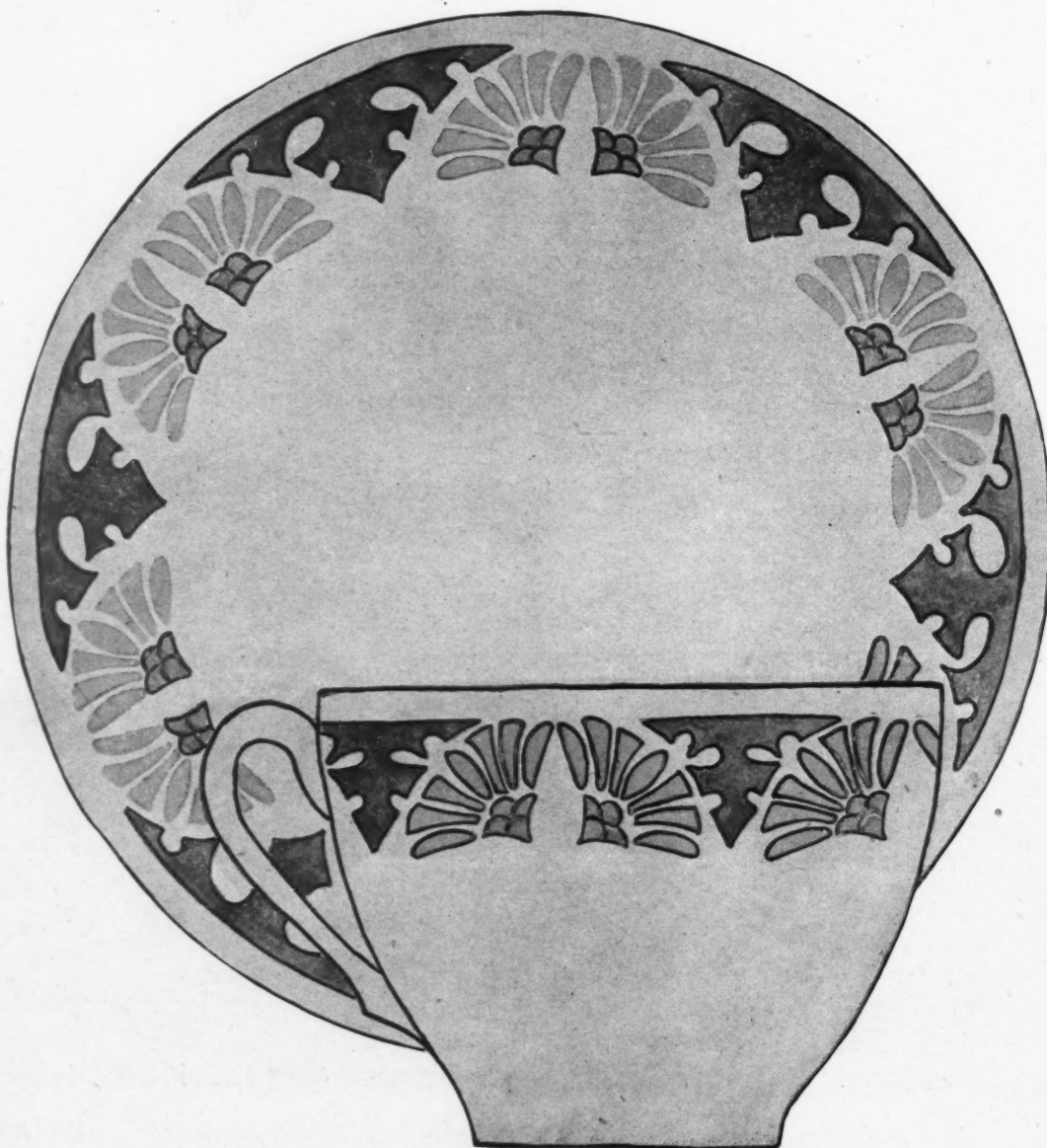
## CUP AND SAUCER—E. NEELY

Treatment by Jessie M. Bard

**F**LOWER in Hasburg's White Gold and outline with the Roman Gold. Leaf form outlined in Roman Gold and painted with Apple Green and a little Violet. Background left white.

**F**IRST Fire—Draw design in carefully. Outline the white blossoms with Violet. The stems are Blood Red and Violet. The leaves are Brown Green and Moss Green. Flowers are shaded with Violet and a little Brown Green. Use this very delicately. The seeds are Yellow Brown and Blood Red. The dark spots on flowers are Blood Red.

Second Fire—Wash in background with Yellow Violet and Brown Green, strengthen blossoms with same coloring as first fire.



CUP AND SAUCER—E. NEELY



DOGWOOD—SARA R. McINTIRE





SWALLOW VASE—ALICE SEYMOUR

Treatment by Jessie M. Bard

**FIRST Fire**—Sketch in design and paint birds in carefully. The darkest places on wings and tails with Black and a little Banding Blue. The heads are Black and Blue. Use more of the Blue for head than tail and wings. The light color on birds is Violet and a little Yellow.

**Second Fire**—Oil the entire vase with special oil. Take a brush handle with cotton wrapped on it and wipe out the lighter places on birds. Then when oiling is quite

dry, dust the upper part of vase with two parts Grey for Flesh, Violet 1 part, two parts Pearl Grey. Then take remaining mixture, add one-half as much Pearl Grey and dust within one inch of bottom to very bottom with pure Pearl Grey, then clean the breasts of birds and fire.

**Third Fire**—Strengthen the dark background with Brown Green and Violet, by painting this, then go over the birds where necessary with Violet over lights and Black and Brown Green over dark.



CHOP PLATTER—ANNA B. LEONARD

APRIL 1911  
SUPPLEMENT TO  
KERAMIC STUDIO

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SYRACUSE, N. Y.



The figure consists of a 4x4 grid of 16 small images. Each image shows a face, but the features are represented by different patterns of dots or markers. The faces are arranged in a grid, with the top-left face being the simplest (just a few dots) and the bottom-right face being the most complex (a full face with many features). The faces are arranged in a grid, with the top-left face being the simplest (just a few dots) and the bottom-right face being the most complex (a full face with many features).

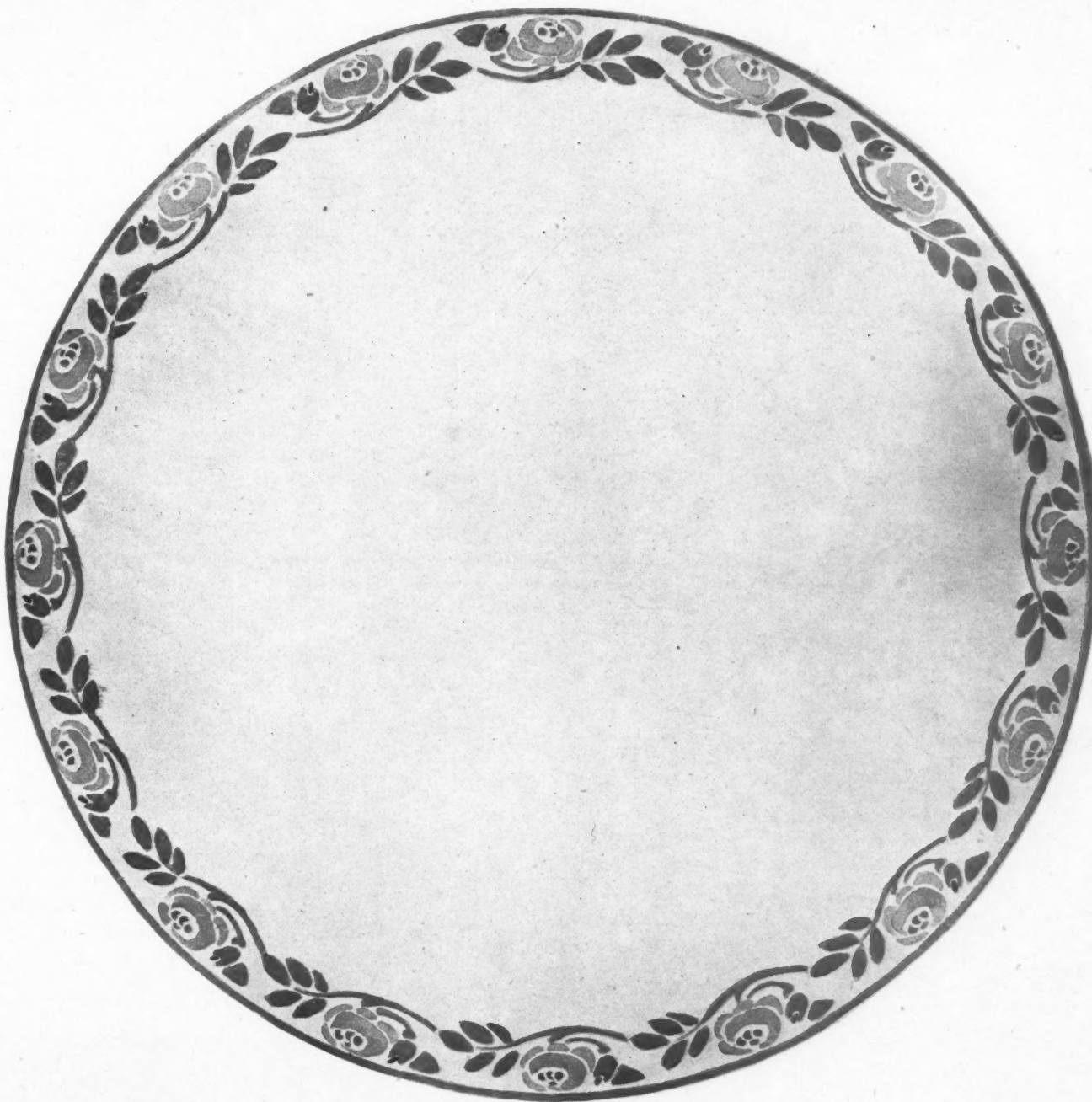
STUDIO NOTES

Mr. Henry Turner Bailey, as Art Director of Chautauqua Summer Schools, has gathered about him some eighteen or twenty competent teachers of arts and crafts who work together under his inspiring leadership.

At Twostack Hall each morning Mr. Bailey begins the day with a talk on some phase of art, which he applies practically in the closing moments of his address, giving a strong thought to teachers and students alike, to take with

them to their class rooms. The school is growing rapidly under his leadership.

Mrs. Vance Phillips, at the Chautauqua Summer School, will give theory of color and practical instructions relating to table ware, in connection with ceramic treatment of the figure. Miss Dorothea Warren will be associated with Mrs. Vance Phillips teaching decorative painting in both natural and formal arrangement. Miss Warren is known in exhibitions as having a distinct style and excellent technique.



DESIGN FOR BOWL—K. E. CHERRY

**T**RACE in design, then paint special oil very thin over flowers, bands and in bloom of bud. When dry enough dust with mixture of two parts Copenhagen Blue, two parts Deep Blue Green, one part Apple Green.

Then oil buds, stems and leaves under the flower and dust with one part Apple Green, one part Deep Blue Green.

Second Fire—Go over the same parts as in first fire

dusting over blue with three parts Copenhagen Blue, one-half part Apple Green, one-half part Deep Blue Green. For the green use four parts Sea Green, one part Copenhagen Blue.

Third Fire.—Oil all over bowl and pad it. Dust with Copenhagen Grey with just a touch of Deep Blue Green and Albert Yellow added.

Bands may be added inside of bowl if desired.



## CHOP PLATTER (Supplement)

Anna B. Leonard



Exhibit of Miss Ella Faber, awarded First Mention at the Eighteenth Annual Exhibition of the Duquesne Ceramic Club, Carnegie Art Gallery, Pittsburgh, Nov. 7 to 19

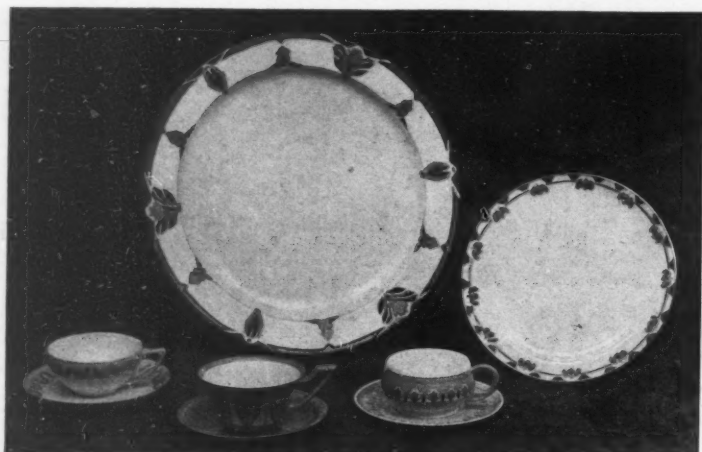


Exhibit of Mrs. Wm. N. Williams, awarded Second Mention, Duquesne Ceramic Club

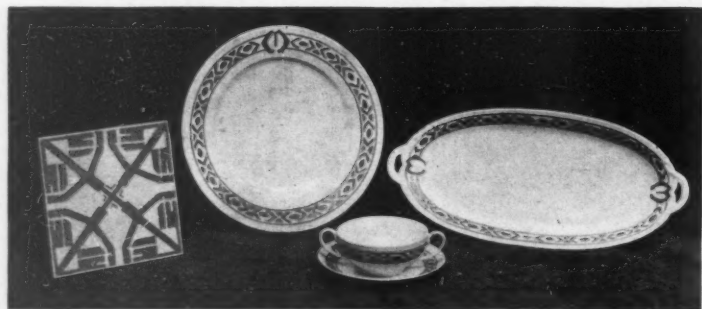


Exhibit of Mrs. J. Fisher Motz, awarded Third Mention, Duquesne Ceramic Club



Exhibit of Mrs. E. K. Price, Duquesne Ceramic Club. Plate Designs in Gold

THIS design has been reduced in size and was made for chop platter of medium size and not for a dinner plate, although it would be correct for a handsome service plate.

If it is applied to any other size note the proportions of the spacing, from the center out.

Divide the rim in twelve sections, drawing the pencil lines to the center. Then decide where the bands are to come and draw the circles complete; this will guide you in building up your design. The more of these guides you have, the more freely will your design fit in place.

The green used for the bands and panels is a greyish green and this particular green was made with Apple Green (Lacroix) and Black to tone, with a very little of Yellow for Mixing (Lacroix), flux is added to give a high glaze, always desirable for table ware.

The dark blue is made of Dark Blue, a little Night Green and Black, with flux and enamel. Use the German tube enamel because it is finely ground and mixes readily with color. Only enough enamel is required in this dark color to change the character or quality of the flat paint, and it is not to be applied for high relief. To gain the violet tone add a little Carmine to the Dark Blue.

The paler shades of green are obtained by adding more enamel and flux to your Apple Green and Black and Mixing Yellow. Do not be afraid of putting in quantities of enamel if you wish pale shades, only be careful always to add about one-fourth flux every time you add more enamel, and so not attempt to raise it too much from the china; it only tends towards an opaque effect and you must strive for transparency.

This design was suggested by some quaint old embroidery designs, which are so full of beautiful ideas for all designers.

This same design either in whole or part is very charming in copper lustre and looks well on a plaque.

The center may be used successfully on a bon bon cover, or arranged as part of another design.

The grey all-over pattern on the surface of the white china forming the background is made of Apple Green and Carmine No. 3 (Lacroix) half and half, with about one-third flux to give a perfect glaze. This must be pale and not obtrusive; it is only to tone the white and has a better quality than a single tone of grey.

The panel part of the design may be used for tea sets. Then the narrow panelling may be used for edges of plates, or cups and saucers.



Exhibit of Mrs. McIntyre and Miss Anna McIntyre, Duquesne Ceramic Club



SINGLE AZALEAS—MABEL HEAD

(Treatment page 266)



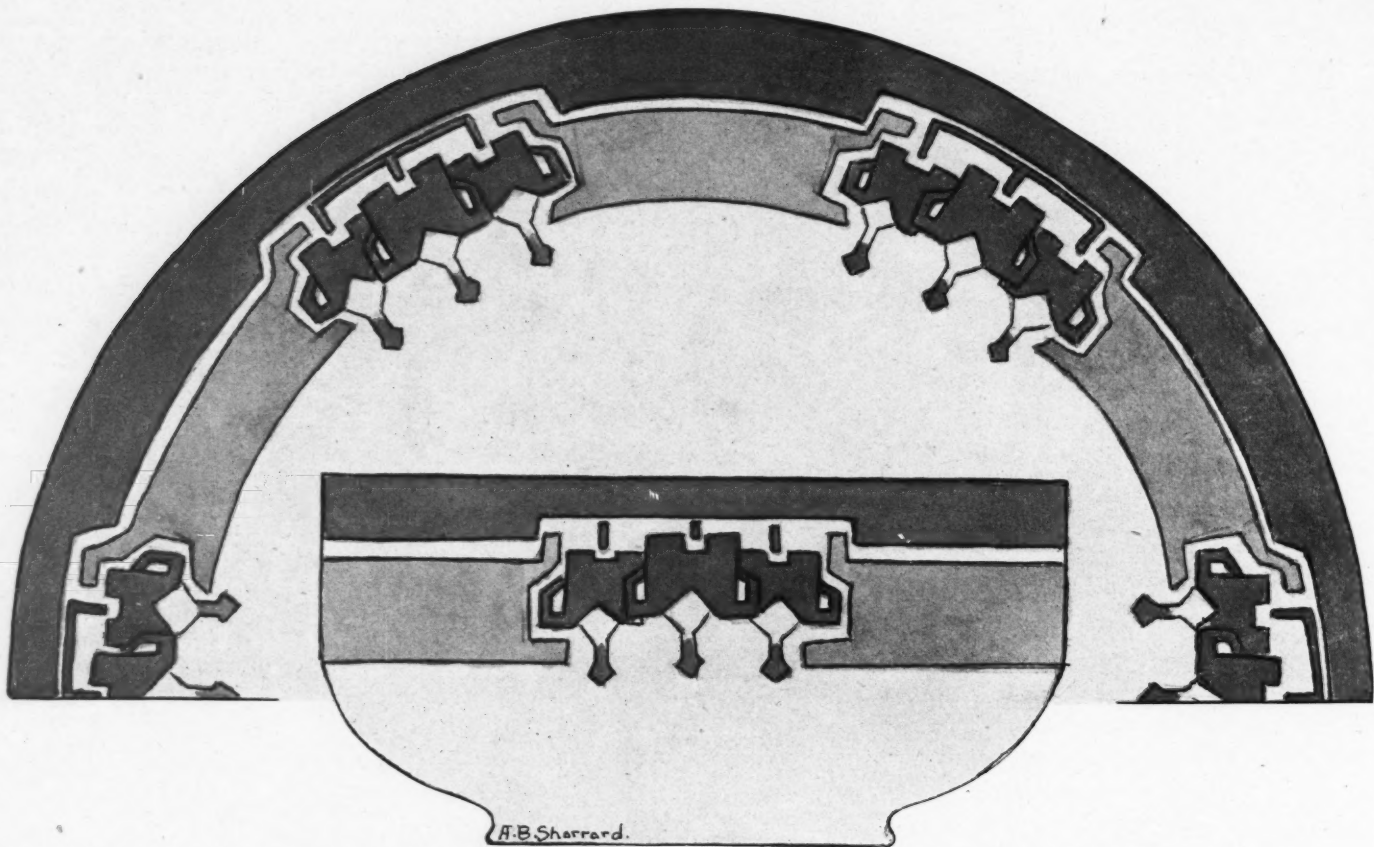


PLATE AND FINGER BOWL, BLEEDING HEART—ALICE B. SHARRARD

*Treatment by Jessie M. Bard*

**O**UTLINE design with Auburn Brown and a little Blood Red. Paint in flowers with Blood Red and a little Yellow Brown.

Dark band and stem, two parts Auburn or Hair Brown, one Blood Red, one Grey for Flesh. Light band, a thin wash of Yellow Brown.

with two parts banding Blue, one part Copenhagen Blue, three parts Pearl Grey, then paint lower part of bowl with a very thin wash of equal parts Deep Blue Green and Sea Green. Go over white gold again.



#### MEDIAEVAL HUNT

(Plate Design by Miss Unger in October Ceramic Studio)

*Treatment by Jessie M. Bard*

**T**RACE design. Oil all dark places in center of plate with Fry's special oil and dust with one part Fry's Aztec Blue, two parts Copenhagen Blue. Paint outlines in with same color. Clean edges. Fine line around the center circle and lines and all dark parts of outer border in gold.

Second Fire—Oil all half tones with special oil and dust with one part Violet No. 2, two parts Yellow Green, two parts ivory glaze. Clean edges. Paint lightest tone with Albert Yellow and a little Grey for Flesh. Dark ornaments on man, the darker grey in border, equal parts Yellow Red and Yellow Brown. Child's dress thin wash of Sea Green.



#### SINGLE AZALEAS (Page 265)

*Treatment by Jessie M. Bard*

**P**AIN'T in flowers with Blood Red used very thin so to give a nice shell pink, the leaves are Moss Green, Brown Green, Shading Green. The buds are a little darker than the blossoms.

Second Firing—Paint in background with Blood Red, Violet, Apple Green and Copenhagen Blue. The flowers are washed over with Rose. The leaves are touched up with same colors used in first fire.

#### BUTTERCUP PITCHER (Page 259)

*Treatment by Jessie M. Bard*

**F**LOWERS, leaves and upper and lower band thin wash of Hasburg's White Gold leaving a narrow white space instead of the outline where two spaces come together as in the center of flower.

Second fire—Oil all dark background leaving a narrow white space all around design and dust with one part Yellow Green, one-half part Sea Green, three parts Pearl Grey, five parts Ivory Glaze. Clean all edges carefully and fire.

Third fire—Oil all over lower tint and handle and pad until tacky, and dust with Pearl Grey and a very little Lemon Yellow. Scratch out a white space between the light and dark tints, rub Ivory Glaze over it to pick up all particles of loose color. Go over white gold with another thin wash.



#### BUTTERCUP BOWL (Page 259)

*Treatment by Jessie M. Bard*

**O**UTLINE in black. Leaves, upper band and all of flower except the three small spaces in center are Hasburg's white gold.

Second fire—Oil dark border with special oil and dust



CALIFORNIA SHRUB—K. E. CHERRY

**F**LOWER forms are painted in with Blood Red very thin. For leaves use Brown Green and a little Yellow Brown. The stems are made with Blood Red, a little Ruby and a touch of Brown Green. The background is Yellow Brown,

Yellow and Brown Green. Second firing—Touch up blossoms with Rose and Blood Red with a little Ruby. The leaves are shaded toward edge with Blood Red. The stems are accented with colors used in first firing.



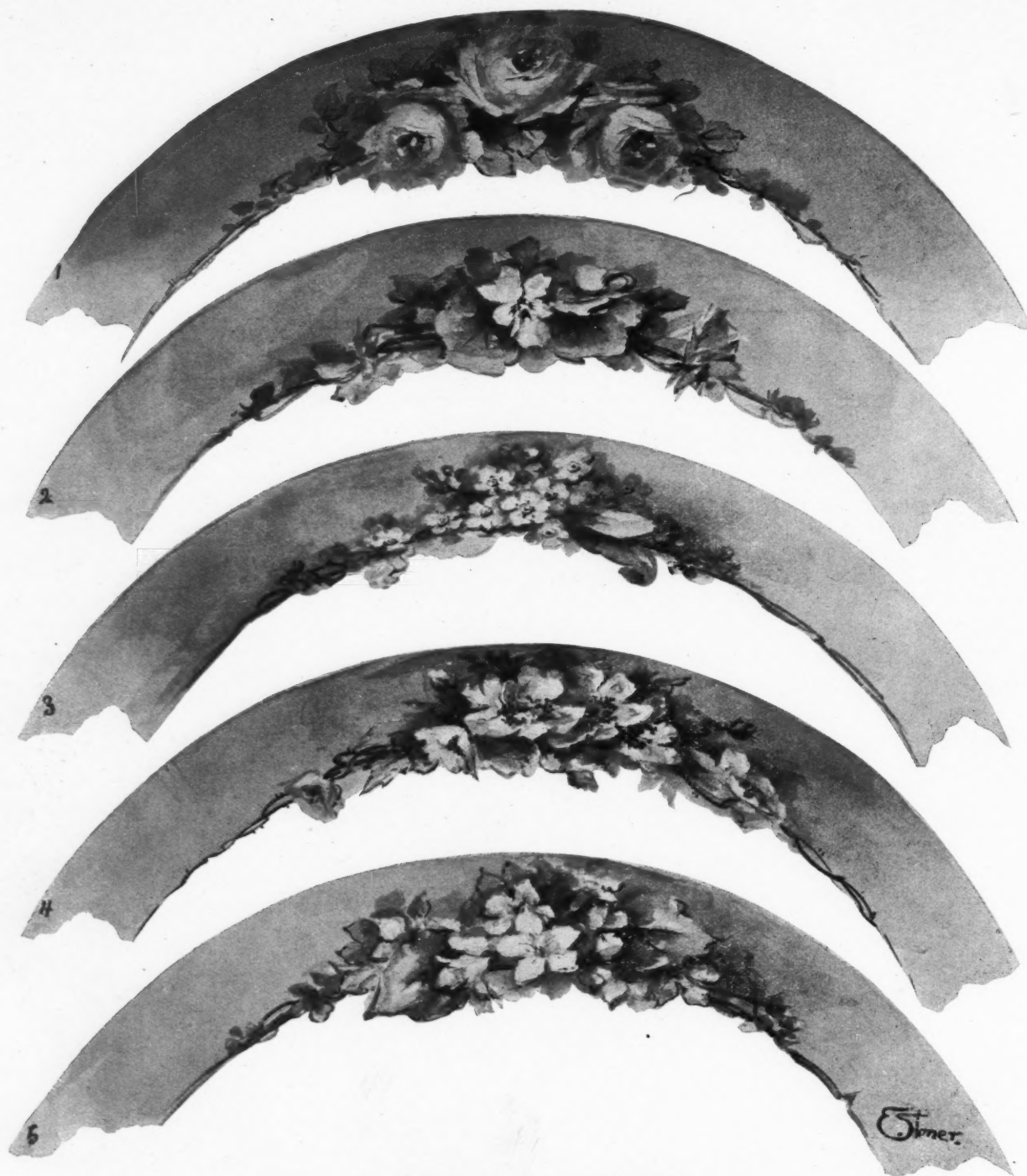


PLATE BORDERS—E. STONER

## No. 1—PINK ROSES.

**W**ASH in the flat leaves with Grey made by mixing Sevres Blue, Dark Green and a little Ruby. Lay in the more prominent leaves with a wash of Yellow Green; fill the brush with the mixture of Dark Green and Brown Green. Block this in next to the roses, wipe the brush dry and soften this color into the yellow green leaves, picking out one or two prominently. Do not lose the forms of the leaves. These can be padded lightly with an oily pad. If you have lost the form of the rose, clean it with a turpentine brush. Now with small strokes, block in the heart, shade under the bowl of the rose, tint the sides of the bowl lightly but do not carry the color across the middle of the bowl or on the strongest highlights. With a brush cleaned in turpentine, pick out over the leaves the little crisp turn-overs on the edges of the petals. Stems of Ruby and Hair Brown.

Second Firing.—Tint border with four parts of Yellow Green mixed with three parts of Lemon Yellow; covering leaves, deepen leaves next to roses with Brown Green and Dark Green in the same manner as the first working, picking out tip ends of prominent leaves. With a fine liner containing Brown Green, mixed in turpentine, accent the veins and a few of the edges of the leaves. Strengthen the roses, keeping the whole mouth of the rose several tones darker than the light on the bowl and in the darkest touch in the center use a little Ruby and Rose mixed. Pick out high-lights. Accent stems and paint in thorns.

## No. 2—VIOLETS.

Same method as No. 1. Only shadowy violets are painted in Sevres Blue (or Deep Blue Green) and Deep Violet Gold mixed to a rather bluish tone. The darkest touches in the shadows are accented with the same mixture

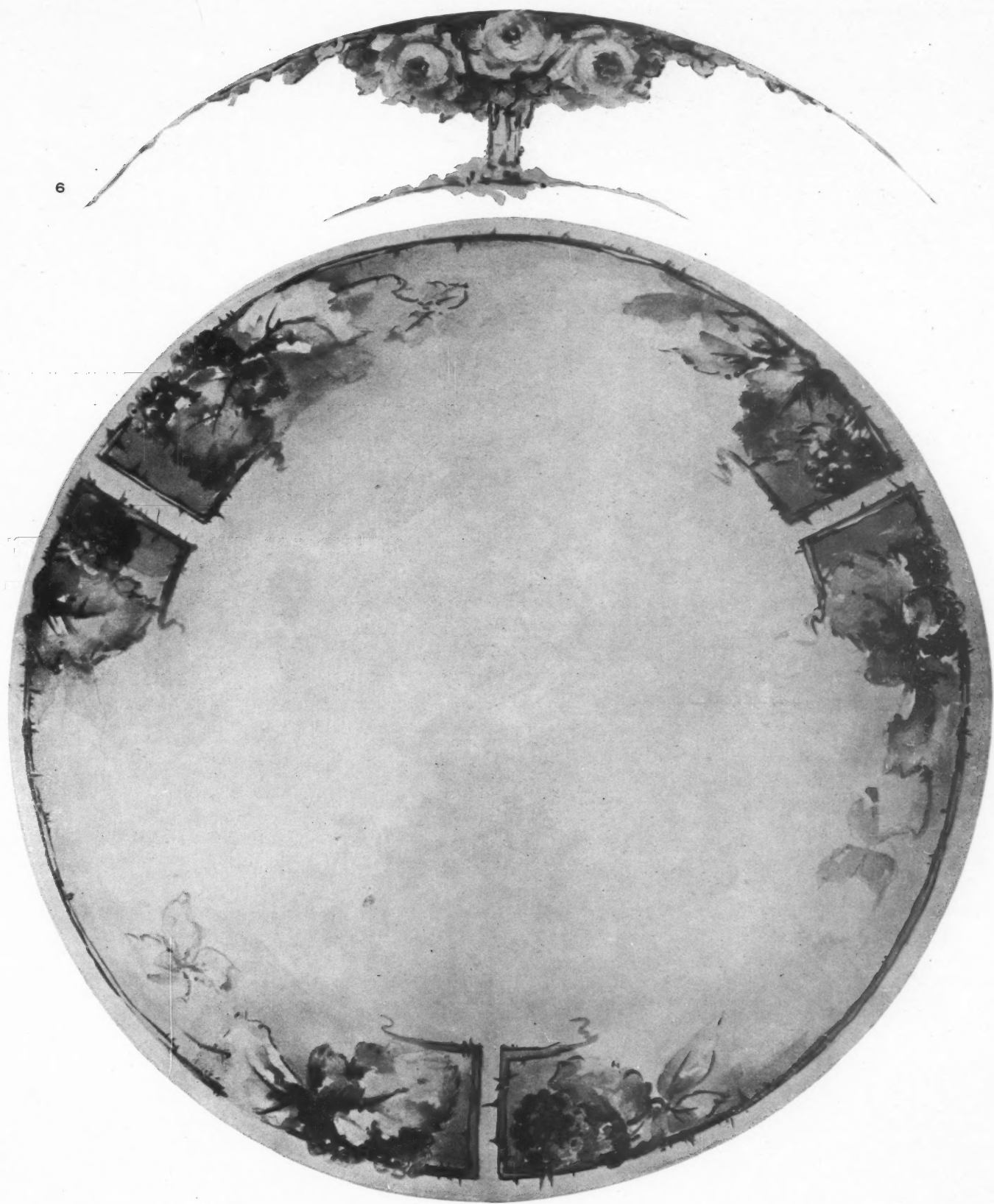


PLATE BORDER, NO. 7—E. STONER

and the Violet Gold or Reddish tone predominating. The turned leaf is Yellow shaded with Yellow Brown, and the Green leaf is washed in Yellow Green shaded with Brown Green and Dark Green mixed. Stems of Green. The main violet is now picked out on the three lowest petals next to the heart. Wash a light tone of Yellow and Yellow Green. Shade with Bluish Violet mixture.

Second Firing.—Tint border in Bluish Violet. Deepen all the shadows. A touch of Yellow Brown and Yellow Red in the heart. The fine lines are Brunswick Black. Accent shadows with fine brush. Re-shade and accent leaves.

NO. 3—FORGET-ME-NOT.

Block in shadowy forms with Deep Blue Green, grey a little with Dark Green. For the prominent ones, wash





LITTLE BO-PEEP—SARA McINTYRE

This is an arrangement in six square tiles or three oblong tiles for an over-mantel decoration

in Deep Blue Green containing about one-sixth Yellow Green. With the brush cleaned in turpentine, pick out the lightest ones and shape where necessary. The centers are cleaned, then washed in Yellow accented with Yellow Brown, buds of Rose; curled leaf of Yellow shaded in Yellow Brown; upper leaf of Yellow Green shaded with Brown Green; stems of Green.

Second Working.—Tint border in Deep Blue Green containing a little Yellow Green. Pad this over the entire design, picking out the prominent ones and accenting shadows and centers with liner containing Blue. Re-work centers, leaves and stems.

#### NO. 4—RED POPPIES.

Same as No. 1. Poppies washed lightly in Lemon Yellow shaded with Yellow Red. Center Green.

Second Firing.—Tint border in Brown Green. Pick out prominent leaves, darken, accent, rework poppies in Yellow Red. Put in black dots in center.

#### NO. 5—TRAILING ARBUTUS.

Work same as Forget-me-nots, always keeping the form of the petals which are washed in with Rose, adding a little Ruby and Yellow Green for the shadowy ones. A touch of Yellow is washed in the heart of the prominent ones; a dot of Brown Green suggests the stamen; leaves and stems of Green.

Second Firing.—Tint border with Yellow Green mixed with one part Lemon Yellow. Accent the darkest touches

with Ruby and Rose; the lighter ones in Rose. Re-work leaves and stems. The center of these plates may be left white or tinted a pale ivory as preferred.

#### NO. 6—ROSE TREE DESIGN.

Is to be placed on the plate five times and is the same as No. 1 with a slight change in the stem and leaf arrangement. The whole number of designs can easily be changed to this tree arrangement. Of course they must space evenly and the stems radiate directly from the center and the root must suggest an inner band at an equal distance from the edge of plate.

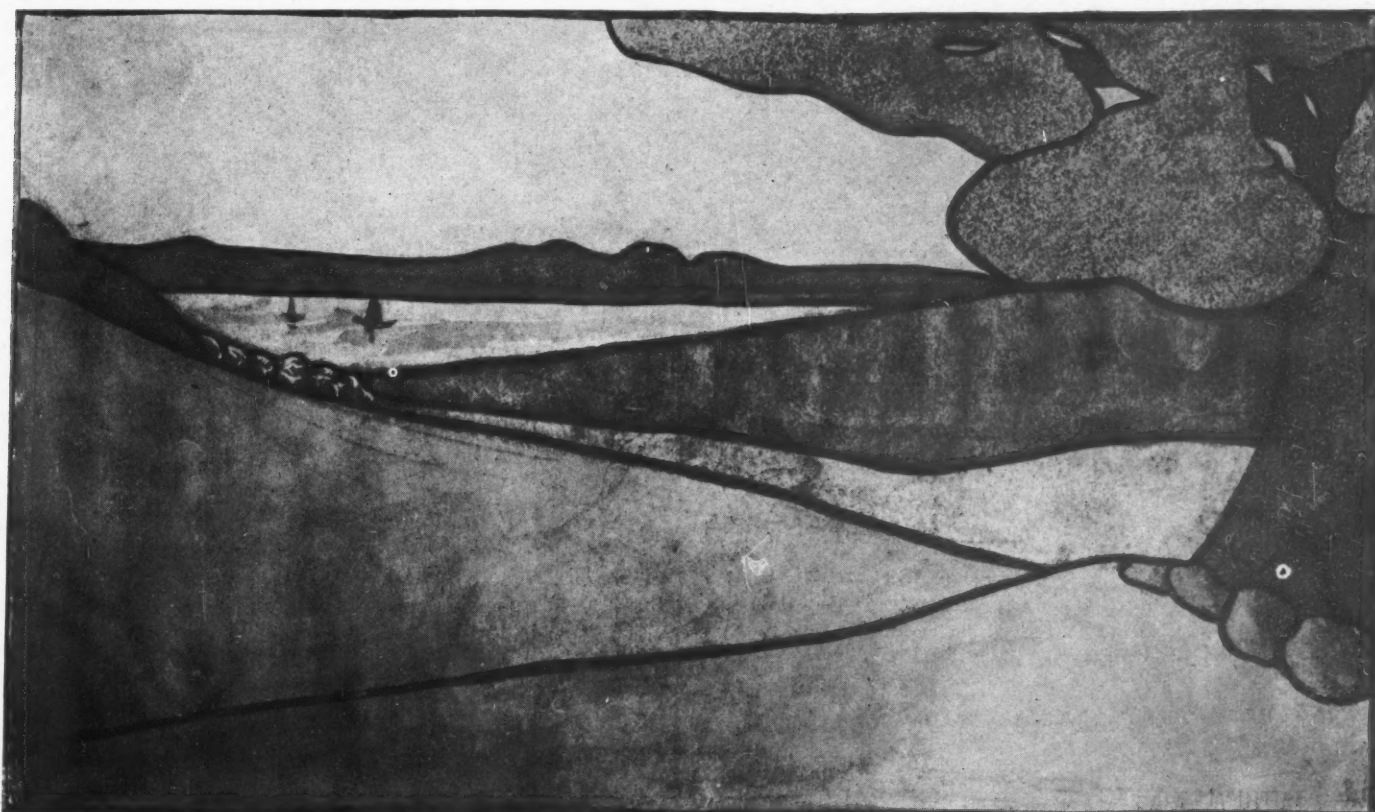
#### NO. 7—BLACK RASPBERRY PLATE.

Divide the same as nut plates. Wash in the dark touches in background with a grey of Banding Blue and Dark Green, working an occasional touch of Ruby into the brush. Blend this into shadowy leaves, forming them of the same colors. Pad the edges lightly. Next work in berries of Banding Blue, shadow side and accenting touches of Banding Blue and Black. Make one side of one of the two berries together of Ruby. Large, prominent leaf is washed in Yellow shaded in Yellow Browns, then in Ruby and Hair Brown. The other leaf is Green. On the left of the panel the two small leaves are brown and the large leaf is Brown and Green.

Second Firing.—Tint plate in Ivory. Rework and accent all shadows. Stems of Ruby and Hair Brown.



LITTLE BOY-BLUE—SARA McINTYE



CENTER PANEL—SARA McINTIRE

TILES FOR CHILD'S ROOM (Pages 270-271)

*Treatment by Jessie M. Bard*

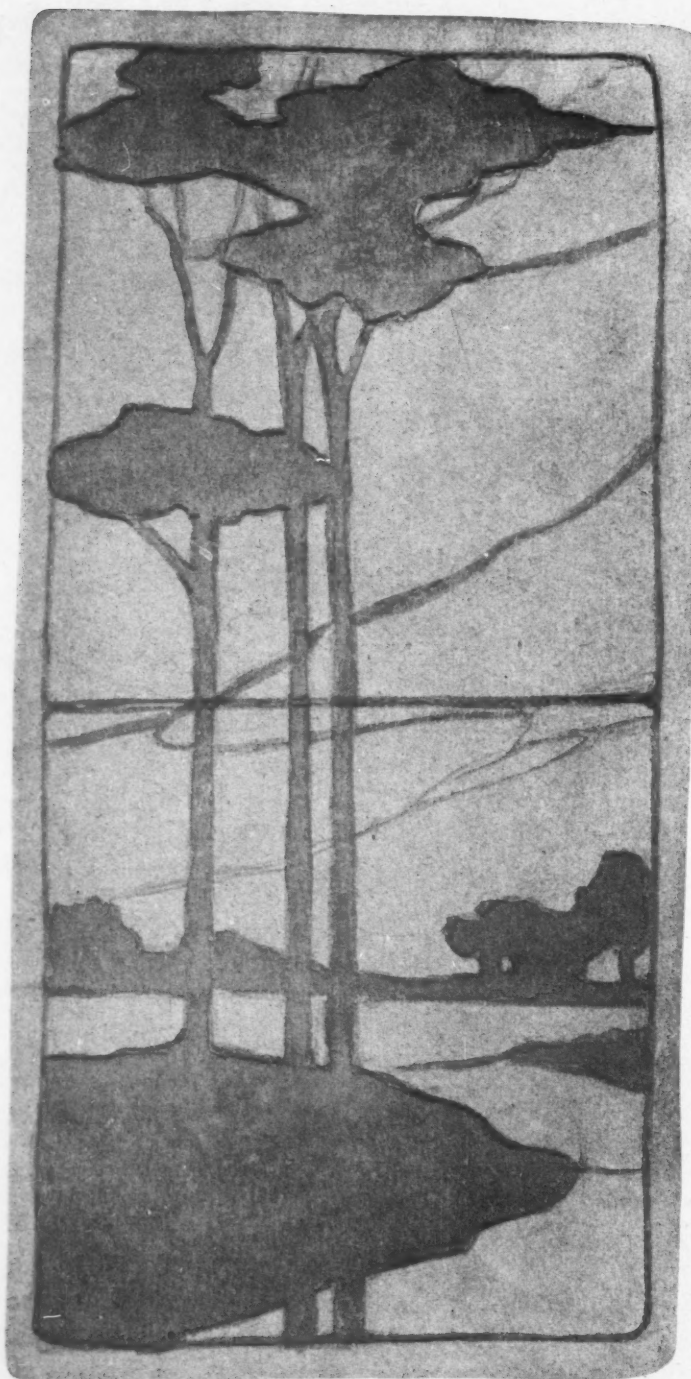
**F**IRST Fire—Oil and dust tiles with three parts Pearl Grey and one part Yellow Brown. The oiling should be quite dry before color is dusted on. Then fire.

Second fire—Trace designs in carefully and outline with Black with a little Ruby added to the Black so it will be a rich Black, then fire.

Third Fire—Paint sky with Yellow Brown and a little Yellow Green. Flesh with Yellow Brown and Blood



Red; hair with Auburn Brown and Black. Two bodices with Blood Red and Auburn Brown, waists with Violet and Yellow. Darkest color in background with Shading Green and Violet. Foreground Moss Green, Yellow Brown and a little Violet. Horn staff, Yellow Brown, Albert Yellow and a little Brown Green.



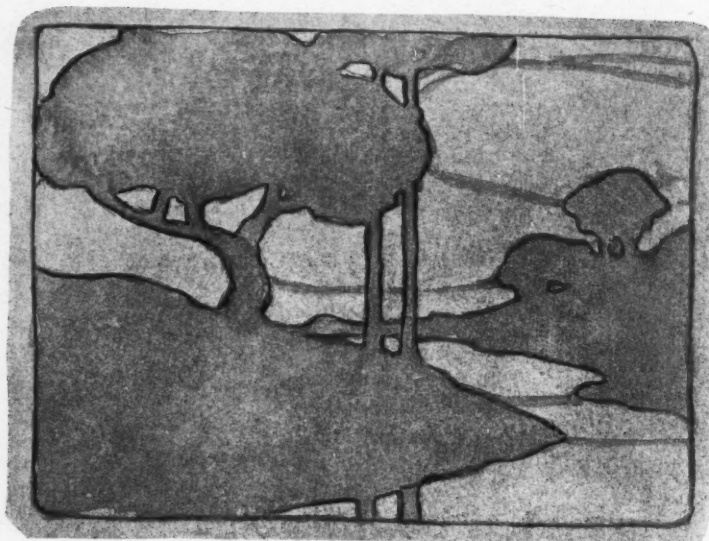
#### CONVENTIONAL LANDSCAPE IN TILES

*Treatment by Jessie M. Bard*

**O**IL your tile and dust with three parts Pearl Grey and Yellow Brown, then fire.

Second Fire—Sketch in design. Paint sky with Yellow, and a little Yellow Green. The same color in water. The distant hills with Violet and Brown Green. The darkest color with Shading Green and Yellow Brown, the lighter foreground color with Moss Green and a little Violet. Sail boats thin wash of Violet.

Third Fire—Outline design in Black and strengthen with same colors used in second firing.



#### ANSWERS TO CORRESPONDENTS

Mrs. C. F. R.—It is best to dust grapes but it will be necessary to know what coloring is used for grapes for the dusting color will depend on that.

B. H.—Write to F. H. Rhead, University City, St. Louis, Mo., in regard to throwing.

E. M. J.—Use Fry's special tinting oil for the dry dusting and use a little of any of the colors that you are to use for dusting, in the oil to color it.

D. B. R.—You may be able to get a price list for firing from Thayer & Chandler Co., Chicago, Ill.

V. C.—I would not risk firing that sized bowl in your kiln as there is danger of its breaking.

K. M. B.—For the blue violets use your Violet of Gold and Deep Blue Green, for the shadows the Pansy Purple and Shading Blue.

A. E. J.—Some china decorators use one drop of oil of cloves to six drops of copaiba.

Mrs. R.—I would not risk firing in a leaky kiln. You might try firing a piece in it that is not very particular and see if it smokes, for if it does it will ruin your work.



#### A List of Dealers in Little Things to Make

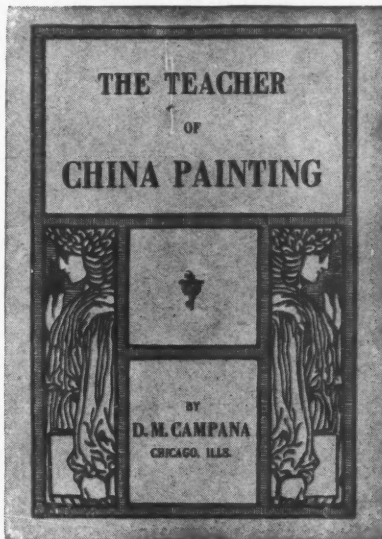
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New York, N. Y.	Fry Art Co., 41 W. 25th St.
New York, N. Y.	M. T. Wynne, 39 West 21st St.
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Rochester, N. Y.	Frank Doehler, Doehler's Block.
San Francisco, Cal.	Dorn's Ceramic Supply Store, 437 Powell St.
St. Louis, Mo.	Erker Bros., Opt. Co., 603 Olive St.
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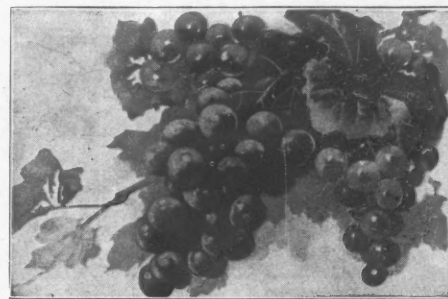


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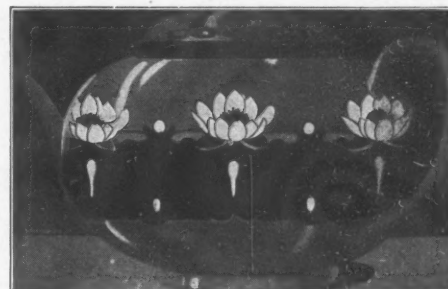
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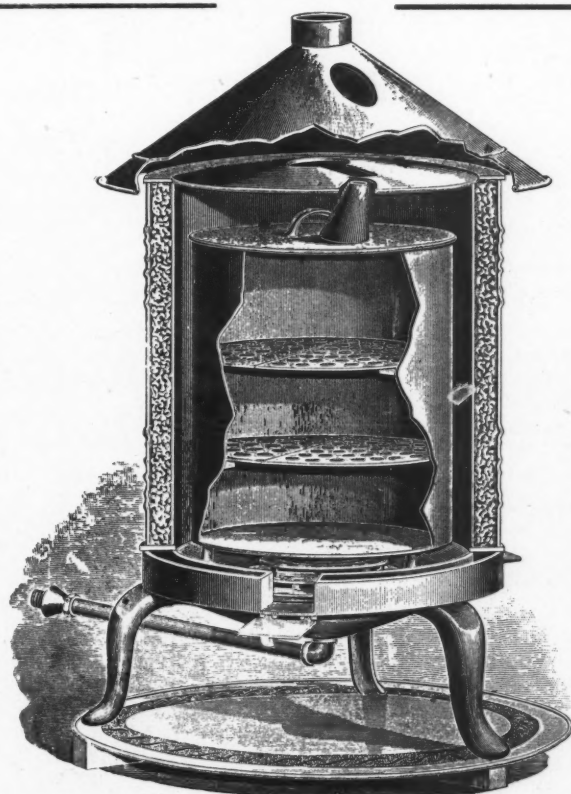


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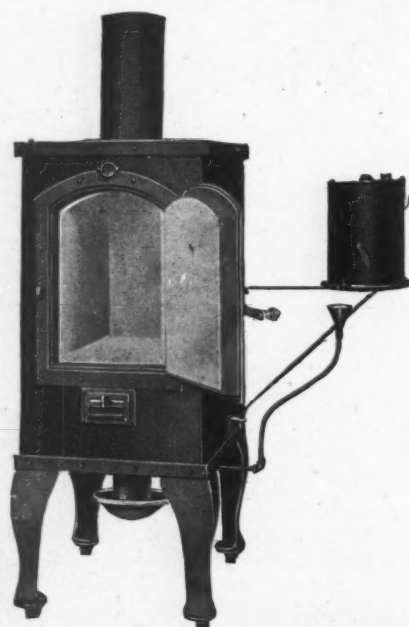
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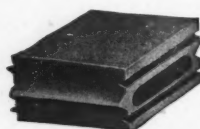


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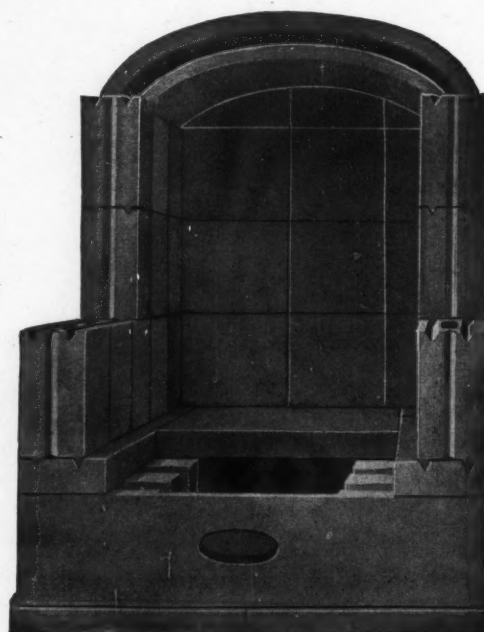
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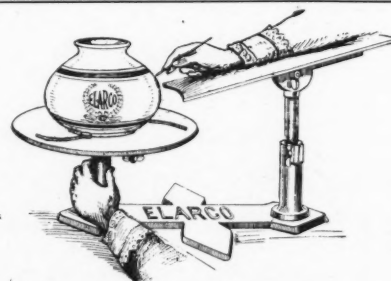
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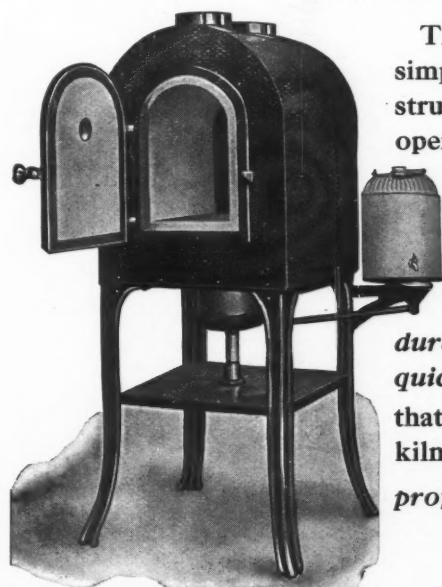
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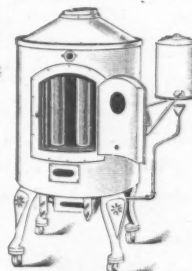
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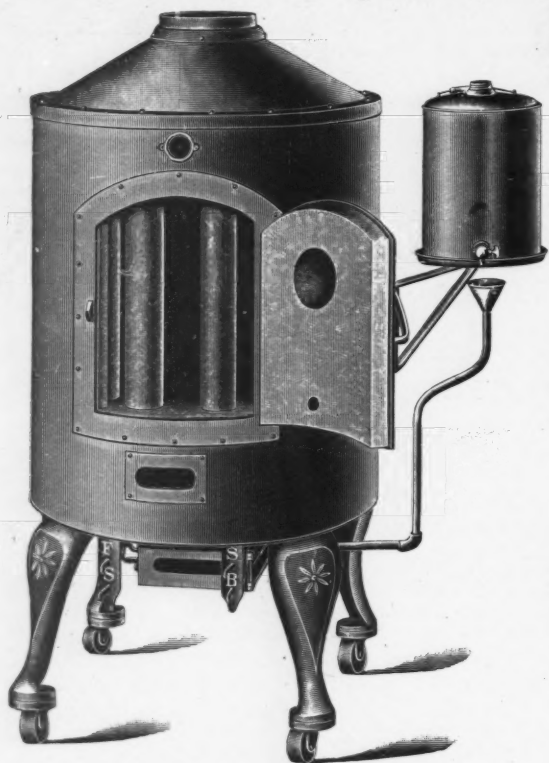
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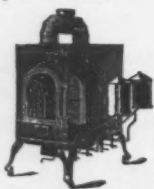
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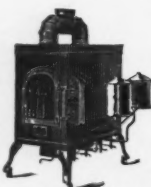
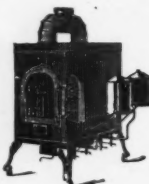
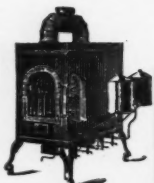
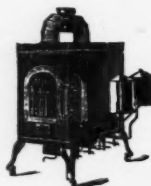
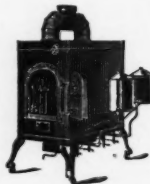
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